

Authorized Edition

**guitar**  
FOR THE PRACTICING MUSICIAN

WITH  
TABLATURE

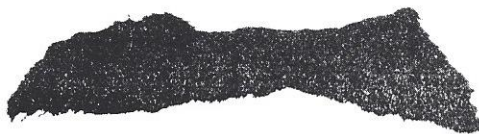
# Blues Saraceno

# Never Look Back

FULL COLOR  
FOLD-OUT INSIDE



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FULL COLOR FOLD-OUT & PHOTO  
FOLLOW PAGE 31



## REMEMBER WHEN

Music by  
Blues Saraceno

Slow Funk ♩ = 90

Csus2      E5      Esus2

x      o      x      x      x      x

3fr.      1      7fr.

13411      1      134

The image shows a musical score for an electric guitar. It consists of three staves. The top staff is for the E5 Gtr. I, the middle staff is for the Tremolo Bar (T, A, B), and the bottom staff is for the Rhythm Figure 1 (Rhy. Fig. 1). The key signature is one sharp (F#) and the time signature is 4/4. The top staff has a 'Fade in' marking and a 'p \* trem. bar' marking. The middle staff has a 'Full p H' marking and a 'sl.' marking. The bottom staff has a 'mf' marking and a 'Rhy. Fig. 1' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

E5 Gtr. I

Fade in

p \* trem. bar

Full p H

sl.

T

A

B

2

(2)

(2)

(2)

0

0

0

0

Gtr. II

Rhy. Fig. 1

mf

2 2

0 0

2 2

0 0

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (1st 3 bars only)

w/Rhy. Fig. 1 (1st 3 bars only)

sl. let ring----- sl. Gtr. III Harm. let ring----- vib. w/bar Harm. 12

9 (9) 12 11 12 11 11 11 11 14 12 14 12 12 10 9 7 (7)

sl. \*w/Delay.

8va- Harm.-----

let ring- vib. w/bar

Harm.-----

7 7 7 5 5 5

Gtr. II                      Rhy. Fig. 2

Gtr. II Rhy. Fig. 2

let ring--- 1

let ring----- 1

3 2 2 2 2 2 2 3 4 5 5 5 4 5

\*Hit pickup w/pick.

sl.



E5 C5 E5 C5 E5 C5

8va- \*

Gtr. sl. l. Full sl. sl. Full sl.

f sl. Full (17) sl. sl. Full sl.

(5) 16 17 14 15 17 (17) 16 17 14 15 17 (17)

\*Delay out

[illegible]

Gtr. II Rhy. Fig. 3

P.M.-----4

3 3  
3 3  
5 5  
5 5  
0 3 3 3 3 2



C5

A.H. pitch: E  
\*Tapped harmonic. Tap an octave (12 frets) higher than fretted note.

[illegible]

Rhy.  
Fig. 4  
(Gtr. II)

Rhy. Fig. 4 (Gtr. II)

E5 Esus2 E5 Esus2 A B

sl. sl. sl. sl. sl. sl. sl. sl. sl.

sl. sl. sl. sl. sl. sl. sl.

let ring-----

15 15 15 15 15 15 15 14 14

⑥ 3fr. 2fr.  
G F<sup>‡</sup>  
(end Rhy. Fig. 4)

Csus2 5 open 2fr. A B Csus2 G F# (end Rhy. Fig. 4)

(All notes vib.)

11-9 9 7 5 2 (2)-17 19

sl. P sl. sl. sl. P sl. P sl. P



W/Rhy. Fig. 4

E5 Esus2 E5 Esus2 8va- Full Csus2

1/4 1/4 1/4 1/4 1/4 1/2 1/2

P.M. P.M. P.M. sl. Full P

1/4 1/4 1/4 1/4 1/2 1/2

0 2 0 3 0 5 3 0 3 0 17 15 17 15 14 (14) 12

sl. P

8va- w/Rhy. Fig. 2 E5 C5 E5 C5

E5 C5 E5 C5 w/Rhy. Fig. 2 Csus2

8va-

sl. 1/2 H P P sl. Full sl.

9 16 17 17 (17) 15 15 17 15 14 15 14 15 14 17 19 22 (22) (22) 20 19 20

[illegible]

E5 8va----- C5 E5 C5 E5 C5  
 P H P H P H *sl.* *sl.* Full 1½  
 17 15 14 15 15 15 14 16 15 14 15 *sl.* 12 *sl.* 12 15 17 (17) 17 (17) (17)  
 (12) (17)



\*Roll off tone control.

w/Rhy. Fig. 1 (1st 3 bars only)  
E5

Fill 1

H  
\*Snap string  
w/index finger.



Music by  
Blues Saraceno

(Band tacet)

\*If guitar has only 22 frets, play 2nd stg., 20th fr.

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(Band in)

G5  
Harm.

(G5)

1/2 2 1/2

trem. bar

f trem. bar

Harm.

\*w/Delay set at 333 ms.

P.M.-----4

P.M.-----4

1 F5 F#5 G5

N.C.(E) F (F#)

rake

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

G5

Full

1/2

Bb5

C5

G5

Full

1/2

Rhy. Fig. 1

P.M.-----4

P.M.-----4



1

Fill 1 (Gtr. III)

H H





8va-

 $\delta va$ 

8va-

F

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The melody is marked with 'P' (Piano) and 'H' (Harmonica) and includes a triplet of eighth notes. The second system continues the melody on a single staff, marked with 'P' and 'H', and includes a triplet of eighth notes. The score is written in a style typical of early 20th-century sheet music, with a focus on the melody and a simple harmonic accompaniment.

Gtr. II

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The top system has a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a half note F4, and then a half note E4. A slur connects these three notes, with the marking "sl." (sustained) underneath. The melody continues with a half note D4, followed by a half note C4, and then a half note B3. The bottom system has two staves. The upper staff is a treble clef staff, and the lower staff is a bass clef staff. The upper staff begins with a half note G4, followed by a half note F4, and then a half note E4. A slur connects these three notes, with the marking "sl." (sustained) underneath. The lower staff begins with a half note G3, followed by a half note F3, and then a half note E3. A slur connects these three notes, with the marking "sl." (sustained) underneath. The score is written in a simple, hand-drawn style.

G5

F

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system consists of two staves. The upper staff continues the melody, and the lower staff provides a bass line. The bass line is marked with 'Full' and '3' (triplets) and includes a wavy line indicating a sustained or tremolo effect. The piece concludes with a final measure marked 'sl.' (sustain) and a wavy line.

P.M.-

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The score includes a "P.M." (Piano Moderato) marking and a "sl." (slur) marking. The music is in 4/4 time.



A5

H P sl.

Bb5

H P sl.

3

10 9 12 9 12 9 12 14 12 10 9 10 sl. 11 10 13 10 13 10 11 10 11 10 13 10 11 13

vib. w/bar

1 1/2

7 5 B5 (7) (6) 8 6 (8) (6)

C5

N.C.

H P P

vib. w/bar

14 11 12 11 12 11 14 15 14 12 15 14 12 15 14 12 14 12 11 12 11 14 12 11

vib. w/bar

9 7 10 10 10 8 8 8

G5

P P

TPH TPH TPH TPH

3 6 6

TPH

14 12 10 14 12 10 14 12 10 17 10 14 17 10 14 17 10 (10) sl.

P P TPH TPH TPH TPH

TH TH TH TH TH TH TH TH

17 10 17 10 17 10 17 10 15 10 15 10 15 10 15 10

TH TH TH TH TH TH TH TH



Double time feel  
w/Riff A (2 times)

w/Riff B  
 Bb5

TPH TPH TPH TPH TPH T P H TPH TPH TPH TPH TPH P P *sl.*

17 0 7 15 0 7 14 0 7 15 0 7 14 0 7 12 3 7 10 3 7 12 3 7 10 3 7 12 3 7 12 7 10 7 3 7 10 3 7 12 3 7 10 17 9

w/Riff A (2 times)

[illegible]

Riff A (Gtr. II)  
N.C.(G5)

Riff B (Gtr. II)

The musical notation for Riff B (Gtr. II) is presented on two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It contains a sequence of eighth-note chords, each marked with a 'T' (thumb) and an 'H' (hook). The sequence is: Bb2 (T H), Bb3 (T H), Bb4 (T H), Bb5 (T H), Bb6 (T H), Bb7 (T H), Bb8 (T H), Bb9 (T H), Bb10 (T H), Bb11 (T H), Bb12 (T H), Bb13 (T H), Bb14 (T H), Bb15 (T H), Bb16 (T H), Bb17 (T H), Bb18 (T H), Bb19 (T H), Bb20 (T H), Bb21 (T H), Bb22 (T H), Bb23 (T H), Bb24 (T H), Bb25 (T H), Bb26 (T H), Bb27 (T H), Bb28 (T H), Bb29 (T H), Bb30 (T H), Bb31 (T H), Bb32 (T H), Bb33 (T H), Bb34 (T H), Bb35 (T H), Bb36 (T H), Bb37 (T H), Bb38 (T H), Bb39 (T H), Bb40 (T H), Bb41 (T H), Bb42 (T H), Bb43 (T H), Bb44 (T H), Bb45 (T H), Bb46 (T H), Bb47 (T H), Bb48 (T H), Bb49 (T H), Bb50 (T H), Bb51 (T H), Bb52 (T H), Bb53 (T H), Bb54 (T H), Bb55 (T H), Bb56 (T H), Bb57 (T H), Bb58 (T H), Bb59 (T H), Bb60 (T H), Bb61 (T H), Bb62 (T H), Bb63 (T H), Bb64 (T H), Bb65 (T H), Bb66 (T H), Bb67 (T H), Bb68 (T H), Bb69 (T H), Bb70 (T H), Bb71 (T H), Bb72 (T H), Bb73 (T H), Bb74 (T H), Bb75 (T H), Bb76 (T H), Bb77 (T H), Bb78 (T H), Bb79 (T H), Bb80 (T H), Bb81 (T H), Bb82 (T H), Bb83 (T H), Bb84 (T H), Bb85 (T H), Bb86 (T H), Bb87 (T H), Bb88 (T H), Bb89 (T H), Bb90 (T H), Bb91 (T H), Bb92 (T H), Bb93 (T H), Bb94 (T H), Bb95 (T H), Bb96 (T H), Bb97 (T H), Bb98 (T H), Bb99 (T H), Bb100 (T H), Bb101 (T H), Bb102 (T H), Bb103 (T H), Bb104 (T H), Bb105 (T H), Bb106 (T H), Bb107 (T H), Bb108 (T H), Bb109 (T H), Bb110 (T H), Bb111 (T H), Bb112 (T H), Bb113 (T H), Bb114 (T H), Bb115 (T H), Bb116 (T H), Bb117 (T H), Bb118 (T H), Bb119 (T H), Bb120 (T H), Bb121 (T H), Bb122 (T H), Bb123 (T H), Bb124 (T H), Bb125 (T H), Bb126 (T H), Bb127 (T H), Bb128 (T H), Bb129 (T H), Bb130 (T H), Bb131 (T H), Bb132 (T H), Bb133 (T H), Bb134 (T H), Bb135 (T H), Bb136 (T H), Bb137 (T H), Bb138 (T H), Bb139 (T H), Bb140 (T H), Bb141 (T H), Bb142 (T H), Bb143 (T H), Bb144 (T H), Bb145 (T H), Bb146 (T H), Bb147 (T H), Bb148 (T H), Bb149 (T H), Bb150 (T H), Bb151 (T H), Bb152 (T H), Bb153 (T H), Bb154 (T H), Bb155 (T H), Bb156 (T H), Bb157 (T H), Bb158 (T H), Bb159 (T H), Bb160 (T H), Bb161 (T H), Bb162 (T H), Bb163 (T H), Bb164 (T H), Bb165 (T H), Bb166 (T H), Bb167 (T H), Bb168 (T H), Bb169 (T H), Bb170 (T H), Bb171 (T H), Bb172 (T H), Bb173 (T H), Bb174 (T H), Bb175 (T H), Bb176 (T H), Bb177 (T H), Bb178 (T H), Bb179 (T H), Bb180 (T H), Bb181 (T H), Bb182 (T H), Bb183 (T H), Bb184 (T H), Bb185 (T H), Bb186 (T H), Bb187 (T H), Bb188 (T H), Bb189 (T H), Bb190 (T H), Bb191 (T H), Bb192 (T H), Bb193 (T H), Bb194 (T H), Bb195 (T H), Bb196 (T H), Bb197 (T H), Bb198 (T H), Bb199 (T H), Bb200 (T H), Bb201 (T H), Bb202 (T H), Bb203 (T H), Bb204 (T H), Bb205 (T H), Bb206 (T H), Bb207 (T H), Bb208 (T H), Bb209 (T H), Bb210 (T H), Bb211 (T H), Bb212 (T H), Bb213 (T H), Bb214 (T H), Bb215 (T H), Bb216 (T H), Bb217 (T H), Bb218 (T H), Bb219 (T H), Bb220 (T H), Bb221 (T H), Bb222 (T H), Bb223 (T H), Bb224 (T H), Bb225 (T H), Bb226 (T H), Bb227 (T H), Bb228 (T H), Bb229 (T H), Bb230 (T H), Bb231 (T H), Bb232 (T H), Bb233 (T H), Bb234 (T H), Bb235 (T H), Bb236 (T H), Bb237 (T H), Bb238 (T H), Bb239 (T H), Bb240 (T H), Bb241 (T H), Bb242 (T H), Bb243 (T H), Bb244 (T H), Bb245 (T H), Bb246 (T H), Bb247 (T H), Bb248 (T H), Bb249 (T H), Bb250 (T H), Bb251 (T H), Bb252 (T H), Bb253 (T H), Bb254 (T H), Bb255 (T H), Bb256 (T H), Bb257 (T H), Bb258 (T H), Bb259 (T H), Bb260 (T H), Bb261 (T H), Bb262 (T H), Bb263 (T H), Bb264 (T H), Bb265 (T H), Bb266 (T H), Bb267 (T H), Bb268 (T H), Bb269 (T H), Bb270 (T H), Bb271 (T H), Bb272 (T H), Bb273 (T H), Bb274 (T H), Bb275 (T H), Bb276 (T H), Bb277 (T H), Bb278 (T H), Bb279 (T H), Bb280 (T H), Bb281 (T H), Bb282 (T H), Bb283 (T H), Bb284 (T H), Bb285 (T H), Bb286 (T H), Bb287 (T H), Bb288 (T H), Bb289 (T H), Bb290 (T H), Bb291 (T H), Bb292 (T H), Bb293 (T H), Bb294 (T H), Bb295 (T H), Bb296 (T H), Bb297 (T H), Bb298 (T H), Bb299 (T H), Bb300 (T H), Bb301 (T H), Bb302 (T H), Bb303 (T H), Bb304 (T H), Bb305 (T H), Bb306 (T H), Bb307 (T H), Bb308 (T H), Bb309 (T H), Bb310 (T H), Bb311 (T H), Bb312 (T H), Bb313 (T H), Bb314 (T H), Bb315 (T H), Bb316 (T H), Bb317 (T H), Bb318 (T H), Bb319 (T H), Bb320 (T H), Bb321 (T H), Bb322 (T H), Bb323 (T H), Bb324 (T H), Bb325 (T H), Bb326 (T H), Bb327 (T H), Bb328 (T H), Bb329 (T H), Bb330 (T H), Bb331 (T H), Bb332 (T H), Bb333 (T H), Bb334 (T H), Bb335 (T H), Bb336 (T H), Bb337 (T H), Bb338 (T H), Bb339 (T H), Bb340 (T H), Bb341 (T H), Bb342 (T H), Bb343 (T H), Bb344 (T H), Bb345 (T H), Bb346 (T H), Bb347 (T H), Bb348 (T H), Bb349 (T H), Bb350 (T H), Bb351 (T H), Bb352 (T H), Bb353 (T H), Bb354 (T H), Bb355 (T H), Bb356 (T H), Bb357 (T H), Bb358 (T H), Bb359 (T H), Bb360 (T H), Bb361 (T H), Bb362 (T H), Bb363 (T H), Bb364 (T H), Bb365 (T H), Bb366 (T H), Bb367 (T H), Bb368 (T H), Bb369 (T H), Bb370 (T H), Bb371 (T H), Bb372 (T H), Bb373 (T H), Bb374 (T H), Bb375 (T H), Bb376 (T H), Bb377 (T H), Bb378 (T H), Bb379 (T H), Bb380 (T H), Bb381 (T H), Bb382 (T H), Bb383 (T H), Bb384 (T H), Bb385 (T H), Bb386 (T H), Bb387 (T H), Bb388 (T H), Bb389 (T H), Bb390 (T H), Bb391 (T H), Bb392 (T H), Bb393 (T H), Bb394 (T H), Bb395 (T H), Bb396 (T H), Bb397 (T H), Bb398 (T H), Bb399 (T H), Bb400 (T H), Bb401 (T H), Bb402 (T H), Bb403 (T H), Bb404 (T H), Bb405 (T H), Bb406 (T H), Bb407 (T H), Bb408 (T H), Bb409 (T H), Bb410 (T H), Bb411 (T H), Bb412 (T H), Bb413 (T H), Bb414 (T H), Bb415 (T H), Bb416 (T H), Bb417 (T H), Bb418 (T H), Bb419 (T H), Bb420 (T H), Bb421 (T H), Bb422 (T H), Bb423 (T H), Bb424 (T H), Bb425 (T H), Bb426 (T H), Bb427 (T H), Bb428 (T H), Bb429 (T H), Bb430 (T H), Bb431 (T H), Bb432 (T H), Bb433 (T H), Bb434 (T H), Bb435 (T H), Bb436 (T H), Bb437 (T H), Bb438 (T H), Bb439 (T H), Bb440 (T H), Bb441 (T H), Bb442 (T H), Bb443 (T H), Bb444 (T H), Bb445 (T H), Bb446 (T H), Bb447 (T H), Bb448 (T H), Bb449 (T H), Bb450 (T H), Bb451 (T H), Bb452 (T H), Bb453 (T H), Bb454 (T H), Bb455 (T H), Bb456 (T







[illegible]

Resume Rhy. Fig. 1

8va-----

Bb5 C5 G5

The musical score is written on two staves. The top staff is in treble clef with a key signature of one flat (Bb). It begins with a wavy line indicating a tremolo, followed by a dotted quarter note, a quarter note, and a half note, all marked 'Full'. This is followed by a rest, then a wavy line, a quarter note, and a half note, also marked 'Full'. The piece then transitions into a series of eighth and sixteenth notes, with many notes marked 'Full'. The bottom staff is in bass clef and contains fingerings (18, 20, 18, 18, 15, 17, 15, 18, 18, 18, 18, 18, 18, 18, 18) and slurs. It also includes a wavy line and a 'Full' marking. The piece concludes with a final 'Full' marking on a half note.



# Substitute Fill 4

8va-----

w/Rhy. Fig. 2

F5

## Fill 4 (Gtr. II)



# FULL TANK

Music by  
Blues Saraceno

A5 (type 2) 11  
 E5 (type 2) 133  
 G5 13  
 G6 14  
 C5 13  
 C#5 13  
 D5 13  
 D6 14  
 D#5 13  
 E5 13  
 E7#9 2134  
 G#5 13  
 A5 13

Fast Blues shuffle (♩ = ♩) ♩ = 224

Rhy. gtr. A5 (type 2)

Lead gtr. A.H. (15ma) Full

mf A.H. Full

1/2

10 (10) 8 10 8 9 sl.

T A B

A.H. (15ma) 1/2 sl.

(Rhy. gtr. out)

N.C.(D5) A.H. (15ma) 1/2

A.H. 1/2 sl.

H sl.

A.H. 1/2

A.H. pitch: F#

sl.

A.H. pitch: D#

Full P Full H

(A5)

semi-harm.-----

5 6 sl. (10) 8 10 10 (10) 8 10 9 10 10 10 8 10 10

sl. 3 P P P P (D5) 1/2

5 6 7 5 6 P P P P 1/2



1/2 P 1/2 P 1/2 E5 E5 (type 2) ⑥ 12fr. E sl.

A5

Rhy. Fig. 1 (end Rhy. Fig. 1)

A.H. (8va) Full sl. Full A.H. sl.

Rhy. Fig. 2



[illegible]









8va-----

D5 D#5 E5      D5 D#5 E5      E7#9      G#5

slow bend

A5      G#5      A5

G#5      A5      G#5

(Rhy. gtr. out)

Full      1 1/2      Full      1 1/2

Full      1 1/2      Full      1 1/2

slow bend



8va-----

Full P Full Full P Full sl. loco

17 20 (20) 17 20 17 17 20 19 17 19 (19) 17 19 17 (17) (17) 0 2 4 2 4

A.H. (8va) Full

E5 sl. ⑥12fr. E sl. loco sl. H

Full Full sl. H

2 2 22 22 (22) 19 16 17

A.H. pitch: F#

w/Rhy. Fig. 1

A5

TP TP P H TP TP P H TP TP P H

TP TP P H TP TP P H TP TP P H

20 17 20 17 16 17 20 17 20 17 16 17 20 17 16 17

w/Rhy. Fig. 1 (1st 3 bars only)

8va-----

TP TP P H TP TP sl. sl. Full Full 3

TP TP P H TP TP sl. sl. Full Full

20 17 20 17 16 17 20 17 20 17 16 17 16 17 20 (20) 20 20 19 17 20 19

w/Rhy. Fig. 2

D7

loco

Full sl. Full sl.

Full sl.

17 16 17 19 17 16 19 11 11 10 10 12 (12) 11 16 17 19 17

w/Rhy. Fig. 4  
A5

8va-

Full P Full 1/2 sl. loco Full P 3

17 20 17 19 20 (20) 22 22 (22) 20 22 20 22 20 (20) sl. Full P 3

w/Rhy. Fig. 3

G5 G6 G5 C5 C#5 D5

8va-

3 P Full Full sl. sl. loco

7 5 7 5 7 3 5 (5) 22 22 20 22 22 sl. sl. 12-17 17 17

D6

D5 F#5

G5

G#5

A5

8va-

Full 3 Full sl. A.H. (15ma) loco

20 20 19 17 20 17 20 19 17 17 10 (19) 5 7 5 3

sl. A.H. pitches: G E

A5

A.H. (15ma)

Full 3 A.H. (8va) sl. Full Full

5 3 5 3 4 5 (5) 5 7 7 5 7 6 (6) 5 5 6 7 5 7

sl. A.H. pitch: G

P P P P P P P P P P P P

(2) 0 3 0 5 2 4 2 2 5 2 4 2 3 2 (2) 0 3 0 5 2 4 2 2 5 2 4 2 3 0



First system of musical notation. Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4. Fingering: (7) 5 7 7 5 6 7 5. Dynamics: *H*, *sl.*, *sl.*, *P*, *P*, *P*, *P*. Chords: *H*, *H*, *sl.*, *sl.*.

Second system of musical notation. Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4. Fingering: (0) 0 3 0 5 2 4 2 (2) 5 2 4 2 3 0 (0) 0 3 0 5 2 4 2 (2) 2 5 2 4 2 3 0. Dynamics: *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*.

Third system of musical notation. Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4. Fingering: 8 7 (7) 5 7 7 7 5 6 7. Dynamics: *Full*, *P*, *H*, *sl.*, *sl.*, *P*, *P*. Chords: *D7*.

Fourth system of musical notation. Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4. Fingering: (0) 0 3 0 5 2 4 2 (2) 0 2 3 4 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5. Dynamics: *P*, *P*, *sl.*, *P.M.---*, *P.M.---*, *P.M.---*, *P.M.---*.

Fifth system of musical notation. Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4. Fingering: 8 5 5 8 7 8 7 5 8 7 5 8 5 7 5 7 5 7 5 5 5 8 5 7 5 7 5 7 5 5 5 8 5 7 5 5. Dynamics: *sl.*, *Full*, *Full*, *Full*, *Full*, *P*, *P*. Chords: *A5*.

Sixth system of musical notation. Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4. Fingering: (5) 11 11 10 11 11 11 11 10 11 10 10 9 10 10 10 2 0 2 2 0 2 2. Dynamics: *sl.*, *sl.*, *sl.*, *Full*, *Full*, *Full*, *Full*, *P*, *P*.

Full F#5 G5 G6 G5 A.H. (8va) C5 C#5 D5

Full

5 5 8 7 5 (5)

8 5

sl.

A.H.

A.H. pitch: Bb

P P P P P

sl.

(2) 0 3 0 5 2 4 2 2 5 2 4 2 4 5 5 7 7 5 5 5 6 7

P P P P P

sl.

D#5 E5 D5 D#5 E5 D#5 E5

A.H. Full (15ma) D6 D5 8va Full Full Full

sl.

3

rit.

Full Full Full

A.H. Full A.H. (6) 10-17 17 20 (20) 22

sl.

A.H. pitch: B

sl.

rit.

(7) 7 7 9 9 7 7 (7) 8 9 7 8 9 8 9

(5) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

sl.

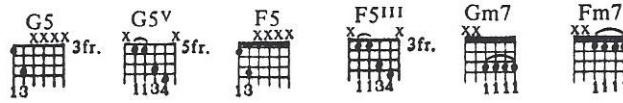




# JAY WALKIN'

Music by  
Blues Saraceno

Bright Blues/Rock ♩ = 126



Gtr. I

N.C. *f* 6 6

E5 F5 F#5 G5

T A B

Gtr. II

*f* 6 6

T A B

sl.

pick slides

1/2

sl.

1/2

sl.

H H

H H







Rhy. Fig. 1

E5 F5 F#5 G5

P.M. *sl.* P.M.

(end Rhy. Fig. 1)

E5 F5 F#5 G5

P.M. P.M.

E5 F5 F#5 G5 Bb5 A5 G5

P.M.

A.H. (8va)

P

A.H.

P

A.H. pitch: F



Bb5 A5 G5 A5 1½ Bb5 A5 1½ Tacet (Bass & Drums)

trem. bar 1½ semi-harm. (vib. w/bar) trem. bar 1½

A.H. (15ma) A.H. (15ma) 1½ A.H. (15ma) 1½

rake (vib. w/bar) rake trem. bar rake trem. bar

A.H. A.H. 1½ A.H. 1½

N.C. A.H. (15ma) 1½

rake trem. bar

A.H. (0) 1½

w/Rhy. Fig. 1 (Gtr. II)

G5 A.H. \*T T T T

sl. A.H. \*T T T T

A.H. pitch: G \*Depress bar before raking strings, then let up.

\*\*Depress and vibrate bar simultaneously.

3 trem. bar 3

Gtr. III A.H. \*T T T T

sl. A.H. \*T T T T

A.H. E5 F5 F#5 G5

T T T

A.H. T T

H 2 3

10(22) (15) (19)

A.H. (8va) T T T

A.H. T T T

H

10(22) 12 (22) 10(22) 6(18) 5(17) 8(20) 9(15)

14 16 12 (12) (24) (19) (17)



w/2nd half of Rhy. Fig. 1 (5½ times)  
(Gtr. III out)

[illegible]

The musical score is written on a single staff in G major. The key signature has one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 2/4. The melody consists of eighth and sixteenth notes, often beamed together. Slurs are used to group notes, and 'TP sl.' (Tremolo Pick) is written above many of the notes. Fingerings (1-4) are indicated below the notes. The fretboard diagram below the staff shows the fret numbers for each note: 5, 3, 5, 6, 5, 6, 6, 6, 5, 6, 5, 6, 8, 6, 8, 10, 8, 6, 6, 6, 6, 10, 8, 10, 12, 10, 8, 10, 12, 10, 12, 13, 12, 10, 12, 13, 12, 13, 15, 13, 15, 17, 15, 17.

[illegible]







[illegible]



Fm7  
 Full  
 (vib. w/bar)  
 Full  
 (5)  
 sl.  
 (5)  
 sl.  
 P.M.

Gm7  
 (4)  
 P.M.

Fm7  
 P.M.

F5

sl.

TP TPPH TP TPPH TPP TP TPPH TP TPPH TPPP

1 5 12 9 10 9 5 12 9 10 9 5 10 7 8 7 3 7 10 7 8 7 3 7 10 7 3

A.H. (8va)

P.M. .... A.H.

3 H H 1 H H 3

A.H. pitch: A

Full E5 F5 F#5 G5

sl.

Full

HHH TP TP TP TP TP TP TP TP

0 3 5 7 12 7 14 7 15 7 14 7 15 7 17 7 15 7 17 7 19 23 (23)

sl.

(Drum solo)

5 6 7 8 (8) (8)  
4 5 6 7 (7) (7)  
2 3 4 5 (5) (5)

F5

G5 1½

trem. bar 1½

6 (6)  
5 (5)  
3 (3)

Play 3 times G5

trem. bar 2

trem. bar 2

(Drum solo continues and fades)

6 (6)  
5 (5)  
3 (3)

8 (8)  
7 (7)  
5 (5)



# DELIVERANCE

Music by  
Blues Saraceno

Tune ⑥ down to D

Freely (♩ = 112)

Acous. gtr.

D5 D

*mp* *let ring throughout* *sl.*

*sl.*

Csus2 D

*sl.* *sl.*

D5

*mf*

A tempo ♩ = 120

D Dsus2 Dsus4 D Cadd9

\*Tap face of guitar w/open hand.

C G/B F D

H P H P

This page of guitar sheet music contains six systems of music. Each system is composed of a treble staff and a bass staff. The treble staff is in the key of D major (one sharp) and 3/4 time. The bass staff is in 4/4 time. The music includes various chords and techniques:

- System 1:** Treble staff has triplets and slurs. Bass staff has fingerings and rests. Chords: Csus2, D, Csus2, G.
- System 2:** Treble staff has slurs and triplets. Bass staff has fingerings and rests. Chords: D, Bsus2.
- System 3:** Treble staff has slurs and triplets. Bass staff has fingerings and rests. Chords: Dsus2, A, G, D, Bsus2.
- System 4:** Treble staff has slurs and triplets. Bass staff has fingerings and rests. Chords: Csus2, D, Csus2, D.

The page number 46 is located at the bottom left corner.



3/4 D5 D Dsus2

H P 3

Dsus4 D Cadd9 C G/B

Cadd9 C G/B

rit.

Freely (♩ = 112) D D5

*mp* *sl.*

D Csus2

*sl.*

D D5

*sl.*

# THE SHAKES

Music by  
Blues Saraceno

Fast Rock Shuffle ♩ = 240  
Half time feel

Gtr. I N.C.(Gm) Full

*f* P.M.-----4 *sl.* Full P.M.-----4

1. P.M.-----4

2. Gtr. II *sl.* 1/2 w/Fill 1 Csus4/G

Gtr. I P.M.-----4 (Both notes *sl.vib.*)

Fill 1 *grad. bend* Full



**Page 6**

C/G 8va- Full Gm7 Full Fsus4/G rake sl.

(17) (17) 20 20 10 20 20 (20) \* 17 18 20 17 18 17 15 18

P.M.

F/G Gm7 Csus4/G

8va- 1/4 loco 1/4 sl. H sl.

L.H. slide up & down strings.

trem. bar (Both notes vib.) P.M. (Both notes vib.)

C/G Gm7 1/2 P Full 8va- Fsus4/G Full

w/R.H. fingers H sl. grad. bend semi-harm. Full

6 5 3 5 3 4 (4) 9 16 15 17 17 (17) 15 17 15 15 18 15 17 18 \* 20 \* 20

P.M.



F/G                      Csus4/G                      C/G                      G5

*8va*----- *Full*  
*P* *Full*  
*sl.* *3*  
*sl.*

*P* *Full* P.M. *sl.*  
 (20) 18 20 18 20 18 20 18 19 20 19 20 20 18 17 18 *sl.* 18 17 15 15 17

*trem. bar* *rake*

*8va*----- *A.H.*----- *Full* *3* *Full*  
*loco* *sl.* *sl.* *P* *sl.* *sl.*  
*A.H.*----- *Full* *Full*  
 (17) (17) 3 5 3 3 1 3 (3) 1 3 1 2 3 5 5 (5) (5) *sl.*

*sl.* A.H. pitch: B *sl.* *P* *sl.* *sl.*

*trem. bar* *trem. bar* 2½ 2½

Csus4/G C/G  
 P.M.-----4 P.M.-----4 *sl.* P.M.-----4 P.M.-----4 H

3 7 5 5 5 3 7 5 5 5 3 7 5 5 5 3 5 5 5 3 4 5 5 5 3 5

*mf* *rake* (Both notes vib.)

6 5 6 5 5 5 5 5



[illegible]

\*Tapped harmonics.\*\*Tapped harmonic. Tap on octave (12 frets) higher than fretted note.



Csus4/G

8va-----C/G-----loco

sl. 3 P P sl. 3 sl. 3 sl. 3

15 19 17 17 16 19 20 19 20 22 20 19 17 20 19 17 16 17 19 16 17 19 17 15

sl.

rake (Both notes vib.)

6 5 (6) 5 5 (5) 5 (5)

G5

vib. w/bar

sl.

(Both notes vib.)

trem. bar 2½

14 (14) (14) 5 5 (5) (5) 5 (5)

sl.

sl.

vib. w/bar

8 7 (8) 7 5 7 8 7 8 7 8 (7) 8 7

Csus4/G

C/G

P.M.----- P.M.----- P.M. P.M.-----

rake

9 7 5 5 5 3 7 5 5 5 5 3 3 7 5 5 5 15 15 15 15

rake (Both notes vib.)

8 7 (8) 7 5 5 (5) 5

f

sl.



1/2 3 w/Fill 2 1/2 Full 3 3

1/2 1/2 1/2 Full pick slide

8 8 8 sl.

(3/3) (3/3) (3/3) (3/3)

sl.

F 8va- sl. H

13 17 15 15 14 14 17 18 17 18 18 20 18 17

sl. H

1 5 3 3 2 2 5 6 5 6 6 8 6 5

Fill 2

8va- \*2 1/2

trem. bar

\*2 1/2

22 (22)

\*Depress trem. bar before striking note.





w/Fill 3

Dm7

8va---

Full

T

20

Full

T

vib. w/bar

1

trem. bar

2 1/2

p

Gm7 8va

Csus4/G

Full

f vib. w/bar w/Wah wah

Full

pick slide

grad. bend

Full

pick slide

Gtr. I

Rhy. Fig. 1

P.M.

sl.

(Both notes vib.)

Full

pick slide

Fill 3

A.H. (15ma)

trem. bar

rake

grad. release

A.H.

Full

pick slide

A.H. pitch: D

\*Depress bar before striking note.



Musical score for "The Girl Who Sings" by J. S. Zamecnik. The score is in 2/4 time and features a piano introduction, a main melody, and a tremolo section. The piano introduction is marked "P.M." and includes a dotted line with a "1" indicating a first ending. The main melody is marked "1" and "2" for first and second endings. The tremolo section is marked "trem. bar" and includes a "1" and "2" for first and second endings. The score ends with "(end Rhy. Fig. 1)".

\*Beat 1 is tied from previous bar.

\*Beat 1 is tied from previous bar.

8va----- Full

----- Full P H 2 P Full P

sl. rake trem. bar

Full P H 2 P Full P

sl. (18) (18) 15 18 18 15 18 (18) 15 17 (17) 15 17 15 (15)

w/Rhy. Fig. 1 (1st 5 bars only)

Csus4/G C/G Gm7

8va- Full

grad. bend Full

sl. sl. sl. sl. sl.

7 6 7 5 6 7 6 7 5 6 (6) 2 7 6 5 5 3 3 (3) (3) (3) 10 (10) 15 15







C Full 2½ Dm7

sl. grad. bend trem. bar 2½

(17) (17) 15 15 15 (15) (15)

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

A.H. (15ma) \* 2½ Csus4/G 1

rake trem. bar A.H. \* 2½ 1

A.H. pitch: G  
\*Depress bar before striking note.

(Both notes vib.)

C/G 1½ G5 2½ A.H. (8va) \*T T

1½ 2½ let ring- \*T \*T

(3) (3) (3) (3) (3) 7(9) 8(20)

\*Tapped harmonics. Tap an octave (12 frets) higher than fretted note.



A.H. 8va G A.H. A.H. C/G  
 T T T  
 A.H. A.H. A.H. A.H.  
 T T T T  
 10 (10) 9 (9) 5  
 \*Tapped harmonics.  
 (Both notes vib.)  
 10 10 8 7 (7)  
 8 8 8 7 8 (8)  
 7 6 5  
 8va 1 loco G5 A.H.  
 T T T T  
 (5) (5) (9) (9) (9)  
 \*Tapped harmonics.  
 Harm. T A.H.  
 \*T \*T \*T  
 let ring vib. w/bar  
 Harm. T A.H.  
 \*T \*T \*T  
 12 12 3(15) (3) (3)  
 \*Tapped harmonics.  
 Csus4/G C/G  
 w/Fingers sl.  
 6 6 6 5 6 6 6 5 6 6 6 5  
 5 5 5 5 5 5 5 5 5 5 5 5  
 (5)  
 (Both notes vib.)  
 6 (6) 5 (5) 5 (5)



G5

sl. P P sl. G sl.

sl. vib. w/bar

Csus4/G C/G Gm

(Both notes vib.)

(Both notes vib.)

F

Gtr. II out Gtr. III

trem. bar grad. release







8va----- C N.C.(Gm)

Full (Gtr. III out)

Full Full Full Full Full Full

(Both gtrs. vib.)

Full Full Full Full Full Full

18 17 17/15 20 18 20 15 18 17 20 15 18 (10) (10)

Riff A

sl.

3 3 5 Eb5 7 5 5 5 3

8va-----

Full Full Full Full Full Full

loco

trem. bar

rake

(10) 15 17 18 17 (17) 18 20 (20) (20) 15 (15)

\*Depress bar before striking note.

(end Riff A)

sl. sl. sl.

4 (4) 4 6 6 8 (8) 15 1

3 3 0 6

sl. Eb5 F5 G5 N.C.(Gm)

8va-----

H H P 1 3 1/2 Full Full

trem. bar

H H P 1 3 1/2 Full

(16) 15 17 18 17 (17) 18 15 18 15 (15) (15) 18 (10)

8va----- Eb F5 G5 N.C.(Gm)

Full Full Full Full Full Full

Gtr. I loco

Full Full Full Full Full Full

(10) 15 17 18 17 18 20 (20) (20) (20) sl. 3 1 3 1 3 1



E $\flat$ 5 F5 G5 Half time feel N.C.(Gm)

sl. sl.

Gm 1/4 1/4 P.M.-----4 P

sl. sl.

w/Fill 4 1/4 1/4 P.M.-----4 P

sl. sl.

1/4 1/4 P.M.-----4 P

sl. sl.

Dm7

sl.

Fill 4 Harm. 2 1/2 (8va) \*1 Harm. 2 1/2 \*1

sl.

\*Pull up on bar.

# BEFORE THE STORM

Music by  
Blues Saraceno

E5 7fr. 134    C5 3fr. 134    D5 5fr. 134    D#5 6fr. 134    E7 6fr. 213    G5 3fr. 134    F#5 134    E5(type 2) 11    D5(type 2) 13    E9 6fr. 21333    Eb9 5fr. 21333    F9 7fr. 21333    E5(type 3) 9fr. 144

Rock Ballad ♩ = 126

Half time feel

Acous. gtr.    Em    Dadd11    Cmaj7    Csus2/#11

let ring--

Em    Dadd11    Cmaj7    Csus2/#11

Em9

let ring--

Elec. gtr. I    Em9    A.H.    A.H. (8va)    P.M.    A.H.    P.M.

sl.    sl.    sl.

A.H. pitch: B

Rhy. Fig. 1 (Acous. gtr.)



Csus2

Full

H

P 3 P

sl.

1/2

P.M.-----

Full

H

P P

sl.

1/2

Am9

A.H. (15ma) Full

Csus2

Full

sl.

DSus2

Em9

1/2

P

A.H. Full

rake

sl.

(Both notes vib.)

1/2

let ring--

(end Rhy. Fig. 1)

Csus2

DSus2

Em9

Harm. 1/2

trem. bar

vib. bar

sl.

1/2

sl.

sl.

w/Rhy. Fig. 1

sl. A.H. (8va) sl.

sl. A.H. sl.

sl. w/Fill 1 Full sl.

Csus2 1/2 1/2 Full

trem. bar grad. bend 1/2 Full

P.M.-----

H P p 3

H P p 5 7 5 3 5 3 5 4 5 7 5

2 (2) 18 (10)

Am9 8va- 1/2 Full 1/2

rake 1/2 Full 1/2

(18) (18) 17 (17) 15 17 15 14

Csus2 (8va) Dsus2 Em9

H 3 sl. Full 1/2 Full 1/2

(14) H 14 15 14 15 sl. Full 1/2 Full 1/2

16 (16) 16 17 (17) (17)

Fill 1

Elec. gtr. III 3 Full 1/2 sl.

trem. bar flick----- 1 Full 1/2 sl.

14 12 13 15 15 (15) 14 14 (14) 15







Emadd9 Cadd#4

P.M.

Riff B

P.M.

C#°add4 D B/D#

P.M.

(end Riff B)

P.M.

Elec. E5 gtr. II vib. w/bar

Elec. gtr. I

H P H P H H P H P H H P H P H H P H P H H P

trem. bar

Harm. (15ma)

1 1/2

5

7

sl.

Fill 2 (Elec. gtr. II)

P.M.













The musical notation for the guitar solo in "Sweet Home Alabama" is presented in two systems. The first system shows the melodic line on a single staff with various articulations: *sl.* (slide), *8va* (octave), *Full* (full bend), *P* (pull-off), *Full*, *1* (first fret), *loco* (loco playing), and *1/2* (half bend). The second system shows the fretting hand positions on a six-string grid, with specific fret numbers indicated for each string. The notation includes a *grad. bend* (gradual bend), *Full*, *P*, *Full*, *trem. bar* (tremolo bar), and *1/2*.



E7

A7sus4/E   A6/E

[illegible]

E9

*loco*

A.H

2

894

(Wah out)

N.C.

*loco*

w/Riff B  
Em

Em

Cadd# 4

C#0add4

D

B/D#

*Repeat and fade*

# FUNK #49

Words and Music by  
Joe Walsh, Dale Peters  
and Jim Fox

Medium Funk ♩ = 96

Two A7  
gtrs.) Rhy. Fig. 1

P.M.

P.M. --- 4

sl.

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1/2 A7 Full w/Riff A N.C.(A7) Full sl. (Both notes vib.)

Full (B7) Full 1/2 sl. hold bend grad. bend Full

Full 1/2 Full P P P P sl. sl. E7 sl.

w/Rhy. Fig. 1 (Gtr. I) A7 D/A A7 N.C. slack (Drums) 3 trem. bar slack

Gtr. II N.C.(A) (E7) (A) P.M.



(E7) (A) \*Random string noises 7 Gtr. I

P.M.-----4 w/Delay w/Wah wah

12 11 12 11 14 9 11 12 (12) sl.

\*Make noises by sliding bar on strings over pickups and scraping wound strings w/fingernail.

(Band tacet) Full 1/2 sl. Full D/A H H

1/2 5 20 10 17 17 10 17 17 15 15 sl.

w/Rhy. Fig. 1 (3 times) A7 w/Fill 3 A7

w/Fill 2 H 1/4 1/2 D/A 1/2 A7

(All notes vib.) (Wah out) P H sl.

7 7 7 5 6 12 0 0 0 3 0 2 0 2 3 0 7 7 5 7 6 5 3 6 7 sl.

Full Full Full Full D/A w/Fill 4 A7

8va Full Full 1/2

P.M.-----4 P.M.-----4

Full Full Full Full Full Full Full Full 1/2

5 7 5 6 7 5 6 8 (0) 20 20 20 17 10 10 17 10

Fill 2 (Gtr. II)

sl.

7 sl.

Fill 3

Full Full 1/2

Full Full 1/2

8 8 8 5 7 7 5 7

Fill 4

8va-----4

18 18 16 18

10 17 16 10

[illegible]







Music by  
Blues Saraceno

8va-



\*Fade in (use vol. pedal to simulate studio effect).

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments and fingerings. The lower staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various ornaments and fingerings. The score is divided into two systems by a double bar line. The first system includes a 'Tremolo' section marked 'H trem. bar' and a '2 1/2' measure rest. The second system includes a '5' measure rest and a '9' measure rest. The score is written in a style typical of early 20th-century musical notation, with many ornaments and fingerings indicated.

The musical score for 'The Rose Tree' is presented on two staves. The melody is written on a single treble clef staff, while the accompaniment is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, often beamed together, with various articulations like slurs and accents. The accompaniment features a steady eighth-note pattern in the bass, with some chords and rests in the treble. The score is divided into two systems by a double bar line.

The musical score for 'The Rose Tree' is presented on two staves. The first staff is in 5/4 time and contains the melody, which is a sequence of eighth notes with various accidentals (sharps, naturals, flats) and slurs. The second staff is in 4/4 time and contains the accompaniment, which is a sequence of eighth notes with various accidentals (sharps, naturals, flats) and slurs. The score is written in a single system with a key signature of one sharp (F#) and a common time signature of 4/4.



The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with slurs indicating phrasing. Above the notes are letters T, P, and H, likely representing lyrics or a specific musical notation system. The bottom staff is a bass clef, providing a harmonic accompaniment with eighth and quarter notes. It also features slurs and the same T, P, H notation above the notes. The piece concludes with a double bar line.

TP sl. TP H TP TP H TP P P H TP P P H TP P P H 8va-

5 5 5 5 5

TP TP H TP TP H TP P P H TP P P H TP P P H TP P P H TP P P H TP P P H TP P P H TP P P H

14 7 11 12 7 11 14 7 12 7 11 14 11 9 7 11 14 11 9 7 11 14 11 9 7 11 14 11 9 7 11 14 19 14 11 7 14 19 14 11 7 14 19 14 11 7 14 19 14 11 7

[illegible][illegible]

Musical score for guitar, featuring a complex arrangement with multiple staves. The top staff is a standard guitar staff with a treble clef, featuring a melodic line with trills (T), pings (P), and tremolos (trem. bar). The second staff is a lower staff, possibly for a second guitar or a specific effect, with a treble clef and a "P.M." (Pedal Point) marking. The third staff is a bass staff with a bass clef, showing a sequence of fret numbers (14, 13, 11, 10, 7, 5, 4, 3, 2, 1) and a "P.M." marking. The score includes various musical notations such as slurs, accents, and dynamic markings like "(poco rit.)" and "sl." (sostenuto). A note at the bottom right reads "\*Overdubbed gtr."



(♩ = 138)

Chord progression: F#7, F7, E7, D7, D#7, E7, F#7, F7, E7, C7, C#7, D7, D#7.

Annotations: *mf*, *Hit & slide down stgs. w/palm of right hand*, *Gtr.*, *sl.*, *TP*, *Full*, *trem. bar*.

Technical instruction: \*\*Tap ⑥ w/index finger and tap ④ w/middle finger.







Music by  
Blues Saraceno

E5                      D5                      A5

o    xxx                      xxo    x                      xo    xx

11                      13                      11

(Drum fill) (Rhy. E5  
Gtr. I gtr.)

*f* *vib. w/bar* *let ring* *vib. w/bar* *let ring* *let ring*

D5 A5/E E5

1 2 2 (2) 2 (0) 12 12 12 (12) (0) 7 7 7 (7) 2 2

2 2 2 (2) (0) 12 12 12 (12) (12) 7 7 7 (7) 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*sl.* *sl.* *sl.* *sl.*


[illegible]

\*Bass plays E pedal for 16 bars.

\*R.H. pushes strings against pickups.

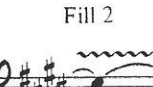
The musical score for 'Substitute Fill 2' consists of two staves: guitar (top) and bass (bottom). The guitar staff is in E major (three sharps) and 4/4 time. It features a melodic line with various articulations: slurs, accents, and dynamic markings like *sl.* (sustained), *Full* (full), *PPP* (pianissimo), and *sl.* (sustained). The bass staff provides a harmonic accompaniment with a mix of eighth and sixteenth notes, including a 'let ring' section and a 'vib. w/bar' (vibrato with bar) section. The score is divided into four measures, each with a specific chord or key signature indicated above the staff: E, D, A, and E5. The final measure includes a 'hold bend' instruction. The bass staff includes fret numbers (e.g., 14, 16, 12, 11, 14, 12, 7, 6, 7, 7, 14, 11, 13, 16, 14, 11, 13, 11, 0, 4, 8) and a 'sl.' (sustained) marking.

Fill 1



The musical notation for 'Fill 1' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord of F#4, A#4, and C#5. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a whole note chord of F#2, A#2, and C#3.

Fill 2



(Both notes vib.)

T



Resume Rhy. Fig. 1  
E  
8va- - - - -

Substitute Fill 3

musical notation with fret numbers and performance instructions

Substitute Fill 3

**Fill 3**

*sl.*

*pick slide*

*sl.*

*sl.*

*12 9 3*

*sl.*

**\*Pick slide while sliding L.H. notes down neck.**











Fill 4A (Gtr. III)

trem. bar

Harm. \*2

4

(7)

(7)

\*Depress bar before striking harm. Then gradually release and pull on bar until +4.













